

THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC.

THE ETUDE

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NO. 6.

The Making of an Artist

A Second Talk with Mark Hambourg

"**H**AVING more ideas for readers of THE ETUDE," wrote Mark Hambourg, setting forth with his usual frankness and ingenuity, "I might add in here or there any time that an artist is likely to have more time than when he is in *tour*." Now here the question leaves the question of many households when the day is divided among the excitement of public appearances, and the fatigue of travel, and an ever-present solitude. Besides," he added with a certain smile, "considering the result of my talk with you for THE ETUDE, it is something more than a pleasure. That talk produced a bit of a sensation in England, nearly all the papers quoted from it, some printed it in its entirety, and my idea of the performance of Berthoux gained a new critical attitude for me when I played his works in London last spring. Here in the States and Canada I find THE ETUDE everywhere. But to our theme, and an important piece of it, too, to begin with."

Working a Repertoire.

"The making of a repertory is of prime importance with the young pianist. The first thing that occurs the mind in the consideration of that matter is that one can no longer go on with merely a dozen pieces. In those days of peasant audiences, people can play everything for themselves with the aid of mechanical devices, and the formality of study for those who would be well informed in pianoforte literature, has been, in a way, carried down to a matter of odds and ends. All we need in the library of his instrument has been as necessary for the pianist to include the novel as well as the standard in his repertoire. Some things, nevertheless, are always interesting. But to my way of thinking, we are striking too closely to convention. Every young man and woman should be learning new things, this is the only way that talent will come to light, talent of the creative class that conquers, and of the creative that gives it artistic expression. The concert piano is very limited.

"Think of the often opportunity of bringing to the same things year after year. From the educational point of view, it is very necessary for pupils to know these few things. An artist is not only one who gives pleasure, but an observer. He gives you

of study to his art as an interposition, his amount of musical education is higher. It is in these respects that playing differs from that of the teacher. He must analyze and he must study. Beyond these things Berthoux' art is exhaustive completeness, his

way. But my experience has been this, that true appreciation grows only with years and experience. Youth will have a strong and frank feeling, but the older we get, the more good we feel in storage. Every good thought is valuable, we can learn from all. The pupil only suggests to his teacher. This suggestion may be as it were born by accident, but it is more the basis of a valuable suggestion because of that. I remember one instance, when a pupil, shoddy and amateurish, but without special talent, gave to Lamoureux a dollar bill of the trifl in Chopin's Funeral March, something that he himself had, perhaps, heard millions of times. The main point in such instances is to grasp the information, no matter how it is presented, or who presents it to me."

Music in Dreams.

"Listening to songs is of what importance to the pianist, for from them we can learn a vast deal in fine points in phrasing, intonation, color, and finish, in the delivery of melody, and in the management of crescendos and diminuendos. You may play other pianists or Berthoux, but observe the source, give singer or violinist, what is taken out of them, and pass through you. Singers may possess faults, too, such as characteristic ones, of disregard of time and the breaking off in the middle of a phrase; but I have been listening to those for many years, and have found the opportunity to give free from them something which I did not have. Without these very specific, sonorous vibrations without measure, the pianist cannot sing, nor move in speech. Beneath distinct we must possess. If we could gain our point."

Ligetiante Playing of Legitimate Music.

"What is legitimate music is another question when asked. By my way of thinking, all music is legitimate. But there is another question, the legitimate playing of legitimate music, that is far more serious. By 'legitimate' playing we often mean set and dried mathematics. This is a show, and unfortunately a business, as opposed to art and living ideas. To such, I call 'legitimate' playing music before and nothing else, and the moment that feeling enters in, vibration and emotion are present. Going along such lines, how is it possible to put persons into the possession of Berthoux and Schumann? It is not. And yet the work of these great masters is written and alive with this very power that 'legitimate' world destroy. Dead between the lines and not close to them. Of course, I would object to changing chords or harmonies, but a little more or less pedaling than is habitual, the treatment of a note, etc., etc., are liberties that may be allowed us. But I would not advise a young pupil to embark as devoids of interpretation, for he might wreck his performance through sham and insincerity. Knowledge of how he can play, and the healthful habit of self-criticism, come only through good books, and the more

written, in his apprenticeship, acts as a vital spark, driving him to higher effort in performances."

Listen to Good Playing, and Learn!

"The hearing by pupils of good concert pianists has been rapid and spasmodic, but it can never be repeated frequently. By such a course the style is broadened, the taste grows more select, and we gain an idea of the interpretation of things from various points of view. Take the best, and leave the rest



LEARNING HOW TO TEACH.

BY JOHN W. BARBER.

MUSIC STUDENTS are prone to refuse no greater honor than to be called "teacher." The pride is that "they never expect to teach." The fact is that teaching is the principal occupation of nine students in ten, at least for a great part of their lifetime. And the may be by such day as the present. Teachers should learn to teach well. We music students should realize his studies a day longer if he is not willing to learn how to teach, for it is very likely that he will not learn to teach well if he does not. He also looks the master opinion on the date, and looks as much about teaching as he possibly can. Unfortunately no teacher's opinion is given in the art of teaching in our conservatories or schools, and nothing is more important than the art of teaching.

In ordinary schools we have learned schools in which prospective teachers have had the opportunity of hearing what was taught in the schools. There should be a provision with the same object in view in every conservatory of music or college. Young lawyers have had courts, young physicians have had hospitals, the principles of men made from mental exercises, but the young music teacher is obliged to go all over the world, search a lot of stations, and learn opinions from people who are not his equals. Why would it not be a good place for musical schools and colleges, as well as private teachers, to adopt a certain time each year for the purpose of teaching. Pupils could be present to any number, from the ranks of those who are the poor to take lessons. Those pupils could be taught by numbers of the normal class, in addition, under the direction of the teacher. What better way to introduce him to the art? What better way to introduce him to the art? What better way to introduce him to the art?

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THE ETUDE

HIS LIFE

BY D. A. THOMPSON.

Praised highly for the good old times, for the days when men were men, and women were women. There were great men in those days, they say, because there were great things to do. But there are such opportunities now, there are no better lights, no more glorious opportunities than those of today. Those who are trying to beat Beethoven's symphonies, Schubert's songs, or Wagner's operas, everything of importance is already done. Nothing moves the way of these presidents.

THE QUESTIONS OF OPPORTUNITY.

This article results a poem by the late Ben Kline, former editor of *The Etude*, which I have added the other words of which follow, according to my experiments. When Jesus Jesus is trying to greater depths in the pursuit of knowledge and research he was Ben Kline's student sincerely set out of the sky, and was followed by saying:

"Music be thine—

I know."

Of course, what's older than wisdom?" me

Or hasn't man's light shone, or key?"

And when she recites the battles won by General Grant he continues—

"Music be thine—

Old, I used to know not by a big eight;

For I never had any battles to fight."

That which Ben Kline left in his greatest room reflects a state of mind common to a large percentage of humanity.

The number of the wise who have done things which should concern the condition of the young men and all men with enthusiasm only call forth the honest belief that those days have forever departed. And such was the condition of the world when it was fitting to go to war. That was once even easier than that they are made by those in their best of days.

This sense of pessimism is hard to sustain, for the reason that most pessimists are not wise enough to realize that the condition of affairs it takes to sustain pessimism in any wise. He knows as few persons, but he thinks they did it at a single bound, and he left himself it was through sheer accident. He did not get his share of the world's work, but he had to look a long suffering public. If he will get in front of the musical himself he will witness an exhibition of "giving the devil his due."

This is an attempt of desperation, blithely, or else pure naivete. But there are a few always young men who are entering the profession of music to whom it is not getting their share of the world's work, but he has started early in life, and has been making a living ever since. That was once even easier than that it will all right for purposes of rhythmic amplification and heavy weight.

But wait, wait for such as even; in short,

there are no opportunities.

Such stock phrases are the circulating notions of the philosopher and the sophist with an almost universal expression of the curiosus-suspicio-suspiro, but among the people who are doing things they are at a loss.

Ms. MICHIGAN GEN. & STATE.

The young who is always waiting for something to turn up will never be anything but a waster. "To make opportunities," said Napoleon. The war has given us many opportunities, mostly for the young ones. Opportunities mostly for the young ones. The man who makes one is likely to sustain himself.

The verdict version of the old saying goes: "All those who are wise are dead, while all the foolish are still alive." The men who are born great are born leaders. They do everything on the grand. Whether they work or play it is fast and furious. Their natural gifts like the sun, they rule over everything and control it, and, if they are not wise, they are naturally, they always fly forward, so no time is lost. If they get lost it is always in the right direction. They drive at least hundred. Their kids are a class apart, and they are the ones who can do anything. They live twenty-five years ahead of the fellows who stop work to talk about them. As they

go reading by the others throw sand at them, but the others always move and feel that every hand forty as the sand is lost. It is the fault of no leader, but the fault of the people who are not leaders. They are the ones trying to beat Beethoven's symphonies, Schubert's songs, or Wagner's operas. Everything of importance is already done. Nothing moves the way of these presidents.

The end of man's life is to be content.

It is to work, to play, to eat, to sleep.

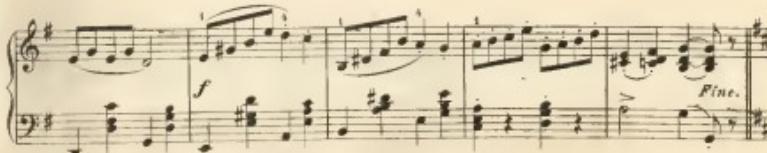
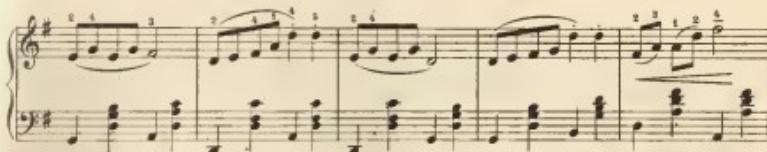
There is a lack of needful enthusiasm.

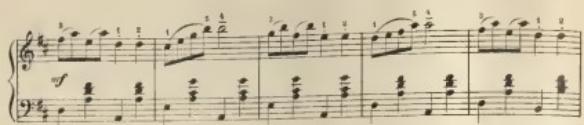
The Keepsake.

Gavotte.

Tempo di Gavotte. M. M. $\frac{1}{4}$ = 116.

Heinrich Wilhelm Petrie.





Musical score page 2, measures 3-4. The top staff includes a 'rit.' (ritardando) instruction and a 'tempo' marking. The bottom staff includes a 'sf' (sforzando) dynamic. The music continues with eighth-note patterns and sixteenth-note chords.

Musical score page 2, measures 5-6. The top staff has a 'p' dynamic. The bottom staff has a 'f' dynamic. The music continues with eighth-note patterns and sixteenth-note chords.

Musical score page 2, measures 7-8. The top staff has a 'p' dynamic. The bottom staff has a 'f' dynamic. The music continues with eighth-note patterns and sixteenth-note chords.

Musical score page 2, measures 9-10. The top staff has a 'p' dynamic. The bottom staff has a 'f' dynamic. The music continues with eighth-note patterns and sixteenth-note chords.

Musical score page 3, measures 1-2. The top staff has a 'fa tempo' instruction. The bottom staff has a 'p' dynamic. The music consists of eighth-note patterns and sixteenth-note chords.

Musical score page 3, measures 3-4. The top staff has a 'p' dynamic. The bottom staff has a 'p' dynamic. The music consists of eighth-note patterns and sixteenth-note chords.

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Musical score page 3, measures 9-10. The top staff has a 'p' dynamic. The bottom staff has a 'p' dynamic. The music consists of eighth-note patterns and sixteenth-note chords.

Nº 2069

TURKISH MARCH
FROM "THE RUINS OF ATHENS".

SECONDO.

L.van Beethoven.

Marcia alla turca, Vivace. M.M. = 112

p p

cresc. poco a poco

ten.

Nº 2069

TURKISH MARCH
FROM "THE RUINS OF ATHENS".

PRIMO.

L.van Beethoven.

Marcia alla turca, Vivace. M.M. = 112

pp

cresc. poco a poco

ten.

cresc. poco a poco

ten.

cresc. poco a poco

ten.

SECOND

A musical score for piano, featuring four staves of music. The score consists of two systems of six measures each. Measure 8 starts with a forte dynamic (f) in the right hand. Measures 9 and 10 show a transition with dynamic changes from f to ff and then to p. Measure 11 begins with a piano dynamic (p). Measure 12 concludes the page with a dynamic marking of "dim." (diminuendo).

* N° 4152.

Composed especially for the Etude.

ALBUM LEAF.

BERCEUSE.

CARL REINECKE.

Andantino. M. M. $\frac{1}{8}$ = 58.

dolce

espress.

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N° 4124

THE GYPSY GIRL.

ZIGEUNERMÄDCHEN.

Hugo Reinhold, Op. 53, No. 6.

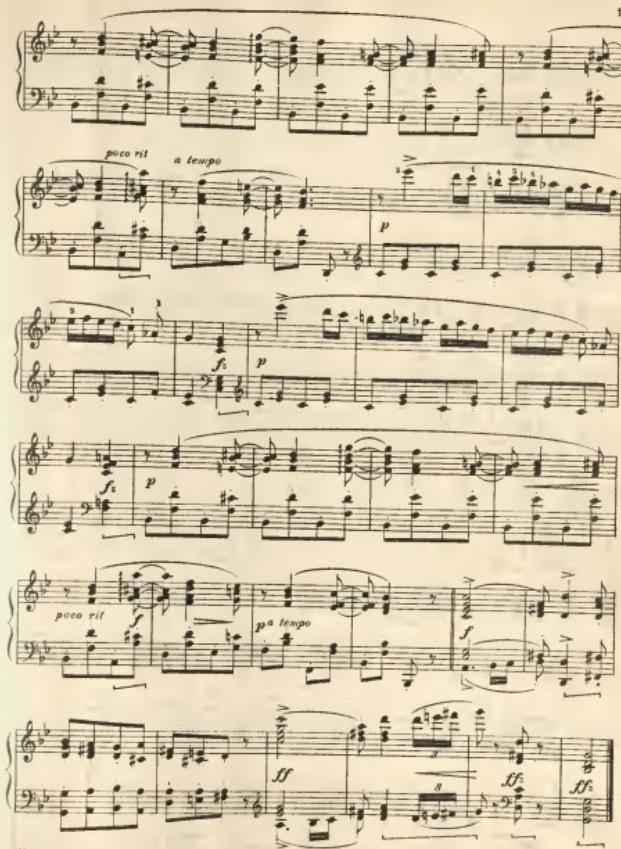
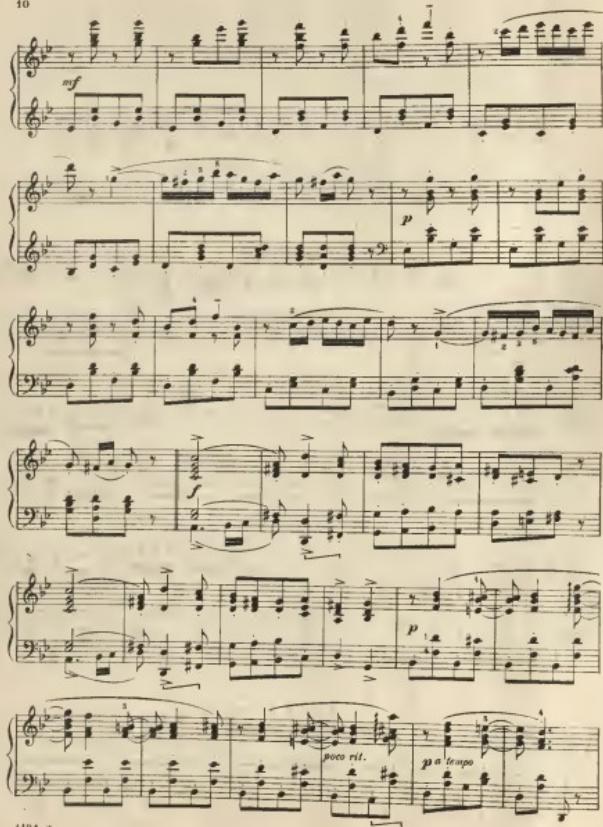
Allegro assai con fuoco. M. M. $\frac{1}{8}$ = 120.

f

p

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SERENADE MATINALE.

FRÉDÉRIC BINET, Op. 45.

Vivace.

Allegretto. M.M. 88

For Fine only.

Copyright 1903 by The Player's Co.

Largamente. N.M. 76

THE MUSICAL CLOCK.

DIE SPIELUHR.

FERDINAND BEYER, Op. 180.

Intro.
Tempo di Polka, M.M. = 120
brillante
pp
ppp
non legato
dolce
Fine
D.S. $\frac{1}{2}$

* It is suggested that for preliminary practice this piece be played an octave lower than written.
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These four pieces are published separately, only.

Lento.

THE CHOIR INVISIBLE.

Good
E. SCHNEIDER.

p
Andante affetuoso, M.M. = 56
p
cresc.
Fine
mf rit. D.S.

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VALSE SERENADE.

ED. POLDINI.

p
Tempo di Valse Lente, M.M. = 120

Musical score for orchestra and piano, page 10, measures 11-16. The score consists of six systems of music. Measure 11: Treble and bass staves show eighth-note chords. Measure 12: Treble staff shows eighth-note chords; bass staff has eighth-note chords with dynamic *f*. Measure 13: Treble staff shows eighth-note chords with dynamic *dim.*; bass staff has eighth-note chords with dynamic *rit.*. Measure 14: Treble staff shows eighth-note chords with dynamic *f*; bass staff has eighth-note chords. Measure 15: Treble staff shows eighth-note chords with dynamic *p*; bass staff has eighth-note chords. Measure 16: Treble staff shows eighth-note chords with dynamic *poco a poco cresc.* and *ed accel.*; bass staff has eighth-note chords. Measure 17: Treble staff shows eighth-note chords with dynamic *p*; bass staff has eighth-note chords. Measure 18: Treble staff shows eighth-note chords with dynamic *poco a poco dim.*; bass staff has eighth-note chords. Measure 19: Treble staff shows eighth-note chords with dynamic *rit.*; bass staff has eighth-note chords. Measure 20: Treble staff shows eighth-note chords with dynamic *pp*; bass staff has eighth-note chords. Measure 21: Treble staff shows eighth-note chords with dynamic *pp*; bass staff has eighth-note chords. Measure 22: Treble staff shows eighth-note chords with dynamic *pp mors.*; bass staff has eighth-note chords. Measure 23: Treble staff shows eighth-note chords with dynamic *ppp*; bass staff has eighth-note chords. Measure 24: Treble staff shows eighth-note chords with dynamic *Adagio*; bass staff has eighth-note chords.

WHEN FLOWERS BLOOM.

SVALTZ.

Arr. from Franz von Blon.

Arr. from Franz von Blon
Tempo di Valse Lente. M. M. $\frac{1}{4}$ = 68.

Vivo.
Tempo di Valse Lento. M. M. d=68.
Arr. from Franz von Blon

f

p

p dolce

cresc.

rit.

Nº 4178

MENUETTO.
FROM SONATA IN E FLAT.

L.V. BEETHOVEN, Op. 31, No. 3.

Moderato e grazioso, M.M. = 116

TRIO. Animato, M.M. = 108.

cal - an - do pp

Final measures showing 'Fine' and 'D.C.'

Nº 4176

MAZURKA.

19

Edited by Preston Ware Orem.

No. 2.

FELIX BOROWSKI.

Allegro, M.M. = 126

20

poco rall.

a tempo

pianissimo

[]

21

poco rall.

f a tempo

ff rall.

D.C.

HUNGARIAN LOVE SONG.

FRED. E. WEATHERLY.

JOSEPH L. ROECKEL.

Allegro con spirito.

Ho - la! Ho - la! Ho - la! In the mount - ain gorge I stand, The
 Ho - la! Ho - la! Ho - la! I have forg'd my love a crown, And she

Ho - la! Ho - la! Ho - la! red, red light on my an - vil bright, And my hammer in my hand. My brown girl sits in the
 stands, a queen, in the for - est green, With her dark hair wav-ing down; But wheth-er she wears a

Ho - la! Ho - la! Ho - la! tent a - bove, Her man - do-lin at her knee, Sing-ing the old sweet song I love, That
 crown or no, Or has on - ly the turf for throne, She is queen of my world, I love her so, And she

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speaks from her heart to me.
 loves but me a - lone! "O the sun - to the day, The star - to the night, The

bird to the wood-land tree. And the hammer's beat for the an - vil bright, The

hammer's beat for the an - vil bright, And my heart, my heart for thee, My heart, my

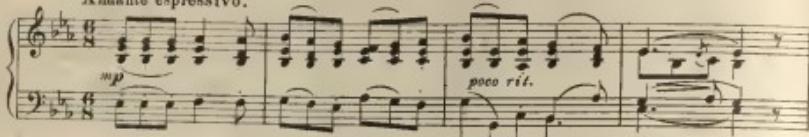
heart for thee!"
 1st ending. D.S. 2nd ending.

Drink To Me Only With Thine Eyes.

BEN JONSON. (1572-1637)

Old English Air.
Edited by W.J. Baltzell.

Andante espressivo.



Drink to me on - ly with thine eyes, And I will pledge with mine;
I sent thee late a ro - sy wreath, Not so much hon - ring thee
Or leave a kiss with -
As giv-ing it a

a tempo

in the cup, And I'll not ask for wine; The thirst that from the soul doth rise Doth
hope that there it could not with-er'd be; But thou there-on did'st on - ly breathe And

poco cresc.

ask a drink di - vine; But might I of Jove's nectar sip I would not change for thine.
send'st it back to me; Since when it grows and smells, I swear, Not of it - self but thee.

colla voce

a tempo

poco rall.

poco rall.